

SACRED DANCE GUILD

JOURNAL

Rec'd 10-13-93

FALL 1993

VOLUME 36, NUMBER 1

Oh Margaret

The title "Oh, Margaret" given by C. Bunny Oliver is a perfect one for this sacred dancer. It was Margaret Taylor Doane who founded the Sacred Dance Guild. It was Margaret who authored and continues to author books on liturgical dance. *A Time to Dance, Look Up and Live, Dramatic Dance with Children and Hymns in Action* occupy not only shelves of the sacred dancer but also are part of church libraries and college dance libraries throughout the country.

Writing is only one of Margaret's many facets. She has presented more than twelve hundred programs and workshops and continues as a vital part of that work.

Now with the new video, Margaret Taylor Doane has reached into the future. The video presents a glimpse into the life and work of this lady as she leads people in different dances that involve everyone. It includes Margaret sharing her insights about the development of sacred dance and the impact of Martha Graham, Ruth St. Denis and Ted Shawn, Isadora Duncan, Mary Wigman, and others, as well as her own work in sacred dance.

Margaret Taylor Doane was honored at Festival '93.



Come to Boston to Celebrate where it all Began!

Festival 1994, July 5-10, Boston

LIGHTLY DANCE ON THE EDGES OF TIME

Festival 1994, July 5-10th, is not that far away and the members of the Sacred Dance Guild in the Boston area are honored to present "Lightly Dance on the Edges of Time." Here are some of the many reasons to make Festival '94 your dancing destination next year.

- This festival will celebrate the holiness and the joyfulness of worship through the dance. Come experience that which unites us!
- The dates for the festival coincide with the most exciting week of the year in Boston—the Fourth of July. Optional tours to historic sites and cultural events will be offered prior to and during the Festival. Come experience the Freedom Trail, the Pops, the Fourth!

- The site, Endicott College in Beverly, Massachusetts (one of the most beautiful campuses in New England) is located on a lovely area with its own beaches on the Atlantic Ocean. (Bring your swim suits!) In the local area are lovely churches and chapels —some with extraordinary modern architecture, some from colonial days. Come experience the peace and the power of ocean rhythms!

See you in July of 1994, at the edge of the sea, as we dance our prayer in friendship! Registration forms will be published in the Winter SDG Journal. For more information contact Ted Webster: 617-527-0925, or, Kathleen Henry, 617-524-4515; or write, Festival '94, c/o Kathleen Henry, 14 Rockwood Street, Jamaica Plain, MA 02130.



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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Corporate subscriptions to the JOURNAL are available for \$15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership \$28 per year, \$50 for two years; Canada \$31 per year, \$56 for two years; Overseas \$37 per year, \$62 for two years; Life Membership \$800. Membership includes the JOURNAL published three times a year; RESOURCES IN SACRED DANCE - An Annotated Bibliography (1991), available separately for \$10 plus \$2.50 postage and handling; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 762 Olive Street, Denver, CO 80220.

President's Message

In her book, *Gift from the Sea*, Anne Morrow Lindbergh writes, "A good relationship has a pattern like a dance, and is built on some of the same rules. The partners do not need to hold on tightly, because they move confidently in the same pattern, intricate but gay and swift and free. To touch heavily would be to arrest the pattern and freeze the movement, to check the endlessly changing beauty of its unfolding. There is no place here for the possessive clutch, the clinging arm, the heavy hand; only the bare touch in passing. Now arm in arm, now face to face, now back to back—it does not matter which. Because they know they are partners moving to the same rhythm, creating a pattern together and being invisibly nourished by it."

This image of relationship as dance mirrors my own reflection on the past three years I have spent as president of the Guild. The experience has been one of moving to many rhythms, sometimes barely touching—letting go of what I couldn't get done—and yet, being so very nourished and filled by what we did get done. We have danced in so many spaces, in so many ways: in churches, on beaches and atop holy hills...and also at board meetings, too. We tiptoed (sometimes we plowed) through the paperwork on Annie Z's living room floor. We twirled around directories, journals, minutes and ballots. Carla Kramer leapt from page to page of membership print-outs while Barbara Eppich balanced the budgets in her basement. Delightfully, Mary Jane Vovk spun the minutes together. We all moved to the same rhythm, cre-

ating a pattern together. We danced well, as an executive board, as a Guild, as friends...

There was no place for the possessive clutch when we had to let go of Lee and Teresina and others as they danced on...We danced arm in arm in Chicago, face to face in Alexandria, and back to back in Berkeley. It's been a joy to improvise with Phil and Cynthia, and to live the dance with Carla. Festival '93 at PSR was a flowery array of movement, worship, celebration and fun.

I am truly thankful for all the love, energy and support that I have received from all of you these past three years. For me personally, there have been many major transitions and changes, but the one consistent core has been the dance and the Sacred Dance Guild. It has been a joy and a life-giving energy for me to be with you all. My special thanks and love to Mary Jane Wolbers for her faithful dedication to the Guild. I have many wonderful, juicy memories that will last a lifetime.

We will continue to dance, as Ann Blessin and her board of Rocky Mountain pioneers assume leadership. Our love and prayers are with them. May the spirit of our Dancing God tickle our toes and tilt us toward universal peace.

My heart dances gratefully with you all,

P.S. See you at Festival '94 in Boston!!

Editorial

We begin a new year. The past year was a wealth of liturgical dance the world over. And the summer was simply packed with sacred dance in workshops, in festivals, in classes.

"And We Have Danced, Volume II" is to come out this fall. I hope it will give you as much pleasure and love as I had while putting it together. Do put your order in as soon as possible. Volume I was a great gift item, so I trust Volume II will also be a great gift not only for yourself but for your pastor, for your dancers, for your friends.

I would like to recognize, on behalf of the Sacred Dance Guild, those outgoing Regional Directors: Marsha Montgomery, Florida; Bonnie Parr Philipson, Georgia; Sharon Alair Shulte, Michigan; Danielle Henjum-Smith, Minnesota; Diane Tucker, Tennelina; and Rosetta Newton, Vermont.

Congratulations to the incoming and continuing Regional Directors: Ann Penick, Kathy Ayala, Joann Weeks, Karen Josephson, Peggy Dunn, Heitzso, Stephanie LeBlanc Gesell, Ruby

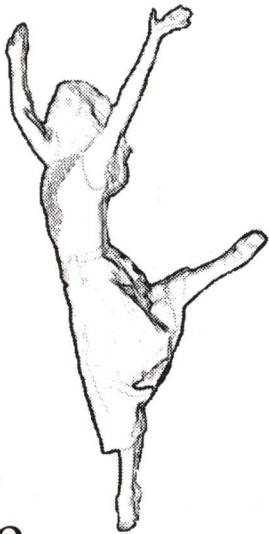
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Our Winter issue will highlight our SDG members with all the suggestions, services, workshops and dances that will occur that you will share. Therefore, a good title is "Sharing the Sacredness of Dance" for our Fall Issue.

Please continue to send your Journal news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. Do note deadlines of August 15, November 15, and March 15.

If you have not already done so, please **RENEW** your membership.

In This Issue



Oh, Margaret	1
Festival '94.....	1
President's Message	2
Editorial	2

Come Yesterday, Come Tomorrow, Come Dance

Festival of Dance and Spirituality by Toni' Intravaia.....	3
A Midrash/Commentary on the Milwaukee Symposia by Judith Reichsman Preble.	4
Another Reply to the Milwaukee Symposia Report by Toni' Intravaia.....	5
Dancer Expresses "The Word in Motion" by Jessica Lewis Watson.....	6
The Intimacy of Dance: A Christian Perspective by Sandra Goode.....	7

Recommended Reading	8
Chapter News	8
Chapter Officers.....	9
Sacred Dance Activities.....	9
Memos from the Minutes.....	10
Let's Dance by Diane Gulian.....	12
Calendar of Dance Workshops	12

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Typsetting/Design: Stoub Graphics

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

COME YESTERDAY, COME TOMORROW, COME DANCE

Festival of Dance and Spirituality July 26-30, 1993

by Toni' Intravaia

The 1993 Sacred Dance Guild Festival was co-hosted with the Pacific School of Religion. The faculty of the Festival was alive with the well known in the world of sacred dance: Doug Adams, professor of Christianity and the Arts, Pacific School of Religion; Carla DeSola, founder of Omega Dance Company, adjunct faculty at Pacific School of Religion; Jamie McHugh, registered movement therapist, core faculty with Anna Halprin of Tamalpa Institute; Phil Porter, co-founder Wing It! Performance Ensemble and the InterPlay technique; Cynthia Winton-Henry, co-founder Wing It!, adjunct faculty Pacific School of Religion, and Kevin Yell, from England, Liturgical co-ordinator for Franciscan School of Theology.

A multitude of 165 were in attendance full time. Classes were full at all technique sessions as well as composition and repertory sessions.

There were many additional sessions. As one attendant notes: "Festival '93 at Pacific School of Religion in Berkeley, was a week of spiritually fulfilling dance workshops, creative worship, great performances by the San Jose Taiko Japanese Drummers, Leah Mann, Wing It! and Carla DeSola's Omega West dancers. A special highlight was the pilgrimage through the Labyrinth and the arrival at the center—a truly awesome experience. Coming together with sacred dancers from many parts of the continent reminds me that we are indeed one body, with a single focus, yet with variations on that focus branching out into many areas of our communities to further enrich our places of worship as well as promoting peace, justice, working with the disadvantaged, disabled, rehabilitation—an incredible amount of energy, compassion and creativity in action!"

Technique classes included: Afro-Haitian on the grass with Masankho Banda, Korean folk dance with Ai Ra Kim, T'ai Chi Ch'uan with Lana Spraker. Leah Mann led "Building Bridges: Dance, A Tool for Outreach", in the chapel Dan

Johnson led "Practical! Learn a Communion Dance You Can Take Home," Jamie McHugh led "Community Dance," Sheila Collins led "The Dance of Self-caring," Pam Gwozdz led a discussion, "Starting, Nurturing, and Reshaping Your Sacred Dance Community."

Other classes included: Choreography Focus with Leah Mann, Dancing Christmas Carols with Doug Adams, Intergenerational Dance for Worship and Church Gatherings with Margaret Taylor Doane, Dancing a New Vision with Carla DeSola, Men Dancing with Kevin Yell, Dancer, Woman and Minister with Cynthia Winton-Henry, and A Tour into Sacred Dance History and Diversity with Kathleen Villalobos.

A well-deserved highlight of the Festival was the Sacred Dance Guild Banquet and Annual Meeting. At this Banquet Margaret Taylor Doane was honored. (See front page of this *Journal* for details.)

Some of the SDG members also stayed on for several workshops: August 2-6 "A Worship Language Lab" led by Brian Wren was held to give participants practical work on experiments in writing, developing emancipatory languages, and the creative use of scripture in worship. At the same time Cynthia Winton-Henry and Phil Porter held a workshop on "The Wisdom of the Body" which explored ways to reveal body wisdom in word and silence, movement and story, song and stillness, reflection and play.

On August 9-13 Pat Schneider led "Creative Writing" for the writer in every person, to free the writer, to give the writer encouragement, confidence and skill. And at the same time William Wolfe held a workshop "Helping the Church to Re-Create" to renew perspective of living that gave resources to make teaching and meetings more spontaneous and fun.

(Editor's note: What a summer! Look elsewhere under *Sacred Dance Activities* and *Chapter News* to find more Summer happenings.)

A Midrash/Commentary on the Milwaukee Symposia for Church Composers (and Choreographers...), A Ten Year Report

by Judith Reichsman Preble

(National Pastoral Musicians Conference, St. Louis, June 15-19, 1993, Ritual Dance, Drama and Mime Track Panel

(Note: This year the National Association of Pastoral Musicians held its semi-annual conference in St. Louis. For the first time in its history, there was a track included for "ritual dance, mime and drama," set up by Gloria Weyman. One of the activities during the week was a panel, in which 8 dancers responded to a new document on music in liturgy, the Milwaukee Symposium, "the fruit of a ten-year dialogue among the participants in the Milwaukee Symposia for Church Composers." Two SDG members were among the participants and they have included what they shared on the panel that day.)

The Milwaukee Symposium describes itself as a commentary and continuing dialogue with several previous Catholic worship documents. Since I was asked by Gloria Weyman to participate in the discussion panel of dancers, I saw this as an opportunity to have the same sort of discussion with the Milwaukee participants. Accessing my Jewish half, I dared to call it a Midrash on the Milwaukee Symposium, from the point of view of a dancer.

The basic form of my meditation was this: I went through the document, substituting the words "movement" and "dance" for "sound" and "music" — and in almost all cases, felt quite comfortable with the resultant text.

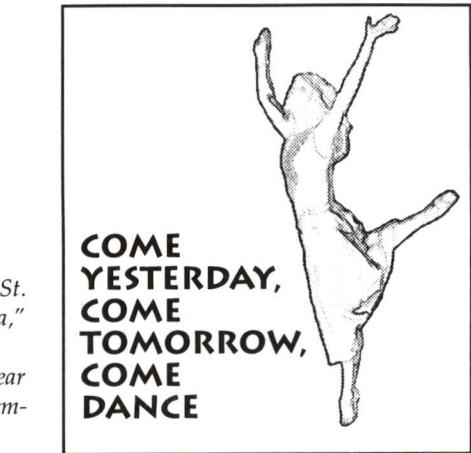
I started with the Foreword...with the very word "fore-word" itself. What comes "before the word"? In the beginning was the Sound, the Movement. Before we can speak, our hearts must be beating — and this is movement. We must be breathing — also very real movement. Even when in a coma, we are moving — slowly, subtly, shallowly. The principle is there: where there is movement, there is life. May I remember this on my deathbed — that I can dance before the Lord with tiny gestures and with my very being. Thus it can be contended that we are dancing all day every day!

The last lines of the Foreword say, "We now wish to share this report with...all those concerned with worship and its music." The very word "worship" needs to be addressed. Thank God for the gift that worship is to us. I remember what a boring word it was to me at one time, as a child. It meant grown-up boringness. It meant biding my time patiently until the ordeal was over. Then I experienced what worship can be...and was changed forever—both my self and my attitude toward worship. The word came to mean anything but boredom—it came to mean freedom, surrender in a way I have never experienced anywhere else...and even

ecstasy! The most powerful worship leader I have known, Dirk Bell, says that praise is a gift of ourselves to God and that worship is the happening when God takes our praise and adds the Spirit. I can say that I live to worship, that the longing to have that experience again is a motivating factor in my life. There is no comparison between the experience of real worship—surrendering our gifts and talents to the creative Spirit of God and waiting to see what may happen.

Thus at the beginning of this discussion, it is crucial to me that we recognize the importance of what we are talking about. In how many churches is worship neglected and seen as less necessary than religious education? If our people never experience the revitalizing, healing power of worship, why will they want to educate their children in the faith? So let us pay close attention to this Symposium for the vitality and healing of our very lives depend upon it.

The Preamble and Section One state "Music (Dance) making is a profoundly human experience. People of every age and culture have known the power of music (movement) and have used it to express their deepest emotions and to accompany the most important events in their lives. With music (movement), they have celebrated their harvests, mourned their dead and expressed their love." I have mourned the death of my grandparents with the use of movement and dance. My grandparents died in the concentration camp at Auschwitz before I was born. As a Catholic child growing up, there was no ceremony, no ritual mourning, nothing at all to help me work through the feelings that this knowledge presented to me. As an adult, I used Verdi's Requiem to begin the healing process. I cried and danced and danced and cried for a number of years. Finally, my own grieving came to a point in which I was able to create a dance for others to watch, as a way for them to enter into their own grieving processes. I



do know that the combination of music and movement is intensely powerful for the healing of sadness.

I have also learned to express my love through movement and music. My first experience was learning a gestured prayer to the song, "Abba, Father" by Carey Landry. The gentle, lyrical gestures created an experience that I had never had before. There were thousands of teenagers at this event, and we did the dance morning, noon and night for several days. When I went home I continued to do so, and it ceased to be gestures that someone had taught me, and became my prayer. Recently, I have begun teaching it again, as "Abba Father, Ima, Mother" and find that congregations feel it profoundly worshipful. In fact our love must be put into action/s if we are to re-member it. (Here ended my five minutes during the panel at NPM. A happy rabbi I was not...ending after the 1st section of 86 sections, 40 of which I was prepared to discuss! Brevity, sayeth the Lord!)

I will give a brief indication of some of the other points that I think need to be discussed.

Section 2—is about the centrality of music (dance) in Israelite worship. Footnote Two is a marvelous jumping off place for dancers as well as it is for musicians: music did not have a word per se, but rather words denoting musical activity are more common; the dance literature is full of a parallel observation. It is often put forward by worship historians (Oesterley, et al) that dance was so common a worship activity that it was not mentioned—because it was obvious to the writers that it did not bear repeating. It was taken for granted, normal, assumed.

An interesting note here, however, is the difference between the lack of a specific word for "music" in many cultures like ancient Israel, as opposed to the multiplicity of words for "dance" that there are in Hebrew. In Hebrew there are twelve words for "dance." "Jump," "hop," "leap,"

"skip," "limp," "circle," are among those used, along with more general terms for dance.

Footnote Three speaks of lyricism: "More difficult to describe or define than it is to experience, lyricism in worship is a heightened attention to and care for those sonic elements of ritual, whose beauty and vitality can—in a way distinct from any other sense perception—inspire and engage believers in prayer." Add "gestural/movement elements" to sonic, and I believe the statement remains true: movement elements do move and inspire people in much the same way as elements of sound. The dictionary definition of lyrical is helpful: Lyrical—expressing feeling or emotion, especially deep personal emotion, in a direct and affecting manner. Lyric—of or related to a category of poetic literature that is representative of music in its sound patterns and generally character-

ized by subjectivity and sensuality of expression. These bring to mind the still current Jewish practice of *davvening*, or swaying to front and back in prayer.

Section Three—This section on the historical muting (stifling) of the assembly's voice (dance/movement) is sadly parallel. The two reasons for this are: 1) that abuses of dance did in fact happen and 2) that some clergy were very threatened by the equality that naturally was experienced when clergy and people danced together.

"Culturally incapable of singing (dancing)?" No way! We need to be taught. We can be taught. We must be taught!

Section Four—Please add: "we are coming to understand how a rite and its sound and its movement...are inseparable... revealing aspects of our belief that would otherwise remain unexpressed (and unenfleshed)." We must hear the Word. We must also see it. Rite, sound, movement.

Now we are creating a trinity of activity rather than a duality!

Section Fifteen—"The natural alliance of text and tune is at the heart of the relationship between music and Christian liturgy." The most crucial part of the dialogue between music and dance must be a leap from tying only text and music—to include movement, again, creating a trinity. We can speak of the natural alliance of text, tune and gesture or movement. Back to Section Fourteen and say "it is understandable why music (and dance) unite(s) (them) selves so intimately to Christian liturgy. The combination of the two (three) enables the possibility of encounter and revelation as no other combination of human artifacts and faith event."

The possibility of encounter and revelation—can we allow ourselves to pass this up? Let it not be so, O Lord of the dance!

Another Reply to the Milwaukee Symposia Report: A Discussion of the Role of the Arts

by Toni' Intravaia

(Note: The following was made to especially address those dancers and non-dancers having no experience with liturgical dance.)

According to scripture David danced around the Ark of the Covenant and Miriam danced with the tambourine. Although sacred dance is not new, the word "dance" today is often omitted. According to our program, Christians have never hesitated to use every human art, and that includes dance, in their celebration of God's work in Jesus Christ. To paraphrase St. Augustine "You should dance as wayfarers do—dance but continue your journey. Do not be lazy, but dance to make your journey more enjoyable. Dance, but keep going."

Now to the report. It said that we must have a better understanding of the role of art in the liturgy. My reply is that the inclusion of sacred motion into any gathering would be appropriate and add to that gathering, giving it depth and extension. From the standpoint of a liturgical dance, I find many communities eliminating movement rather than expanding motion to enhance the celebration—that is the gamut of kneeling, standing, sitting, genuflecting, bowing—genuflecting and kneeling have all but been eliminated in many Catholic communities.

It continues—this report—that we need a fuller understanding of Christian ritual action and an ongoing commitment to the active participation of every Christian in

the liturgy. Ritual action—is that dance? In my life as a dancer, I find liturgical movement is still considered "performance" rather than an appropriate enrichment to the church service.

The report further states that "Few indeed are the rituals that have emerged within the collective history of humankind that have not relied on the power of music." Liturgical motion does not rely on music alone. It can, but does not depend on it.

Note from the report that "Music was central to life and worship of Israel. Our Jewish forebears taught us to sing a new song to the Lord (Ps 96:1)." May I remind you that liturgical motion, as well as the other arts, are more fully referred to in Psalm 150.

I keep finding no reference to dance. Again "Musicians, architects, liturgists, poets, and presiders need to be in conversation."—I assume the visual artist and the liturgical dancer fall into the category of "poets."

As humankind we enter the community to meet the Lord—we go to meet the Lord in the sacraments—we meet each other in life—we process—we do dance!

The report continues "Formation for liturgy teaches the languages of the community: the basic repertoire of gestures and words, postures and songs that will enable the baptized to enter the ritual." Gestures—postures—are we talking about dance? Perhaps, to the church community,

the word dance indicates secular entertainment and thus does not belong within the church. However, why do we not include the community in dance—after all if sung prayer is prayer twice prayed, then is not danced prayer total prayer?

Later the report notes: "Pastoral musicians must be formed in the Christian community, which is the beginning and the end of their service." Indeed, I feel in order to bring this about, we need to educate and involve children by way of song, dance and visual arts in order to attain that *Mature Christian adult*.

From the report: "Each liturgy needs to be a unified event, harmonizing the various elements of rite, song, texts and gestures into an integrated whole." I am coming to believe that "gesture" must mean movement—liturgical movement.

I further note "Learning another culture's music is taking a step into its world and is a powerful gesture of hospitality." I witnessed this on Tuesday night at the opening meeting with Rev. J. Glenn Murray, S. J. and the African culture. Also, he did use the word "dance" very naturally.

Lastly from the report, "Christian ritual music is an event and not simply music on the page." And that is the reason for the great music of the church to last through the ages, and the reason that what we produce in the arts, which includes sacred dance, for the liturgy now should be the "event" that will last into the future.

Dancer Expresses "The Word in Motion"

by Jessica Lewis Watson (from article in United Methodist Church Periodical, December 11, 1992)

Editor's Note: Wesley United Methodist Church in Champaign-Urbana, Ill., is one of few United Methodist churches in the nation that has a resident dance company.

In the following interview, writer Jessica Lewis Watson interviews Jane Ellen Nickell, one of the dancers and the founding director of the company.

What is worship dancing or liturgical dancing? We call our group "The Word in Motion." We avoid the word "dance" so we don't scare people. What we do is interpretive movement to help enhance the meaning of a text or a piece of music. For those of us who do the movement it is always a deep worship experience, and hopefully for the people who are watching us—they can enter into that spirit as well.

Why should a church be afraid of dance? A lot of people associate dance with secular life, especially mating rituals, the seductive dancing that you sometimes see couples doing. Some Christians don't consider that acceptable on any grounds,

especially not in church. What people don't realize is that dancing was once part of worship. All through the Old Testament you find references to dancing before the Lord. So it is a very sacred ancient part of religion.

Yet dance is still seen as a secular phenomenon that has no place in church. We are trying to convince people that dance is just as important and expressive a means of worship as other arts.

I've learned how carefully you have to prepare your congregation for a new experience like movement. We had some articles in the church newsletter four weeks in a row explaining the history of sacred dance, some biblical references and the background of the sacred dance movement in this century.

We try to work it into the worship service so that it is an integral part of the worship experience. The very first thing I did was a solo dance to a reading of the Magnificat. There was a note in the bulletin that it would be interpreted through movement. It was done without a lot of

music, without a lot of running around, very quietly in the slot where the scripture lesson was always read.

I think there is something very effective about a simple gesture. I want our congregation to be moved—not to say, "Wow, did you see that?!!!" but to say, "Oh, that was a really lovely expression of faith." The whole congregation needs to move. There are so many things that you can experience only through your body and through movement such as raising your hands and just praising.

A lot of black churches have movement and singing. Did you ever consider joining one of those? They don't need that kind of ministry because they already move. We did try once asking our congregation to join us in the chorus of one hymn. Several did. In small group movement workshops, people always tell me afterwards, "Oh, that felt so wonderful to be able to praise God with my hands up in the air! We really feel it."

Festival '93: The Video

Dear Festival '93 Participants:

The Festival '93 videotape is now ready. We have taken twelve hours of the festival and condensed it into a two hour video of highlights of the experiences we shared this summer in California.

There are excerpts of the workshops, concerts, sharings, the banquet, closing liturgy, and many other delightful moments. I know it will bring back many warm memories of Festival '93.

Hope you have as much fun watching and sharing this video as we had making it. Speaking of sharing the video, we really ask, out of sincere respect for the Guild, that you do not duplicate the video. We have kept it at minimum cost and any profits will go to the Guild. We also have a few Festival '91 and '92 videotapes of Chicago and Alexandria still available; please indicate on the form below which tapes you are ordering. Note: Canadian members, please add \$5.00 per check to cover bank processing fee. Thank you.

With a dancing heart, *Pam Bittner Gwozdz*

FESTIVAL VIDEO OFFER

Please send

- copies of the Festival '93 video.
- copies of the Festival '92 video.
- copies of the Festival '91 video.

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Address: _____

Phone: _____

Please fill out the order form below with name and address clearly printed and send with your check for \$22.95 per tape (\$19.95/ video, \$3.00/ shipping & packaging) to:

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The Intimacy of Dance; A Christian Perspective

by Sandra Goode

(The following excerpts of the article are from Leaping, magazine of Christian Dance Fellowship of Australia, Number 56, October, 1992.)

1. Your Dance: A Mirror of Your Heart

"Out of the abundance of the abundance of the heart, the mouth speaketh" (Matt 12:34). And so it is: your dance is the outward expression of your inner person. The word "heart" in the bible denotes the whole person: that is, the physical, intellectual, emotional and volitional energies that make up one's personhood, and these are revealed through our speech and our actions. Martha Graham, the "mother of modern dance" aptly describes the correlation between dance and spirit when she says "movement never lies."

There is something very intimate and very revealing about dancing. When all of your energies (mind, body and emotions) are focussed and you are "totally present" in your movement, your dance becomes an unveiling and a manifestation of what resides in the chamber of your heart. There is a direct link between who you are and what you minister. Are we, as Christian dancers, ministers of light?...

The Lord calls us to be the sweet aroma of Christ. If we are not clean vessels we will impart our uncleanness to others. If we are weak and feeble in faith we will not inspire hope and courage in others. We cannot give more than what we are. Is there sweetness, strength, beauty, honesty and integrity radiating from your innermost being? Be sure it will show in your dance. Is any bitterness, hate, envy, jealousy and pride lurking in your heart? Be sure, it will show in your dance.

Are we accurately reflecting God's character? Do we know his character? Has it become ours? These are the sorts of questions we should be asking ourselves if we desire to dance in Jesus Name. There is, in truth, no dichotomy between our dancing activities and our Christian faith. Your faith, or lack thereof, has all-pervading effects on your whole being. Negative and destructive thought patterns interfere with expressive movement and creative output. It is no secret that physical tension mirrors emotional stress.

Therefore, because the nature of the dance is so revealing we are in need of inward transformation. Through prayer we are able to stand released of our burdens and cleared of all our self-centered strivings. When we turn to the faithful, loving God whom we call Our Father and

cast ourselves into his care, we can rise again in the power of His Spirit with radiance and clarity of focus. This new life will reveal itself in our faces and through our dance...

2. From Rebels to Worshippers: The Power of the Gospel

Does our relationship with Jesus Christ issue forth from a joy deep within that can no longer be confined but must flow out in expression to God and to man? Is our heart so warmed by righteousness and love that it reaches boiling point and is impelled to act humbly, with mercy, pursuing justice? A dance of praise can be said to be the boiling over of a hot heart: the truest expression of worship. We must remember that the supreme duty of redeemed humanity for time and eternity is to worship the Creator. How we worship reflects the hope of our eternal destiny. God will not accept deviant worship: that is, that this is self-styled and unacceptable. Worship as the word of God presents it is internal, sacrificial, active, and productive.

We must know God—taste Him, feel Him, experience Him, in order for us to truly worship Him. Failure to worship God with joy brings its own poverty of spirit. Serving God with joy brings power in your praises and a correct focus on God, not on the enemy. Laughter is often good to keep the right perspective on situations you find yourself in. What is funny about all of us is that we take ourselves too seriously. Remember humility and meekness are the hallmarks of disciples. It is okay to laugh within a resilient faith in God and his infinite wisdom. A sense of humor helps to keep your faith buoyant. Prayer often gives you the proper perspective which releases you from all your stupidity and frantic worrying about your reputation and status...

3. Disarming the Heart: The Power of the Dance

Once armed with God's love inscribed in our heart and aided with all the spiritual weaponry of our inheritance in Christ, we have something to impart to a dying world. The special role of dance is in its ability to affect the heart directly and thus it can be powerfully utilized in furthering the kingdom of God, touching and challenging both the believer and the non-believer. Very few hearts can be left untouched by real sincerity, abili-

ty, and dedication. Dance is a dynamic tool in the hands of a living God...

The goal of the dance is to evoke a response in the viewers to act on the world enfleshed in your presentation. As Christian dancers we seek to show forth a vision, an image, a symbol that evokes a response from every heart, and devotion from every soul. Even in the natural sense doctors know that through movement one can express what cannot be spoken. Our bodies are a reflection of what is happening on the inside...

Therefore dance has the ability to communicate intuitively and powerfully, and is a unique means for us to be the salt and light Jesus desires us to be...

4. How to Become an Effective Instrument in the Hand of God

...Let our words, actions, dances and deeds advance the kingdom of God and push back the forces of darkness. The goal and measure of all our creativity should be Christ's rule over all the earth.

However, one cannot be God's representative on earth without being clothed in his power and guided and directed by his spirit...

...So, in essence, Christian dancers are love slaves to Christ, and the degree of your intimacy with God will show as you seek to reveal the Father's heart to a lost and dying world.



Trois Danses by Kast and Company, St. Thomas Apostle Dancers, and guest artists.

RECOMMENDED READING

Peace Rites: Five Dance Workshops to Create Peace, by Carla DeSola, \$11.95 plus \$3.00 postage and handling.

This new dance book by Carla DeSola is based on scripture and prayer. Published by The Sharing Company, 6226 Bernhard Ave., Richmond, CA 94805.

And We Have Danced, Volume II: by Toni' Intravaia, \$9.95 plus \$3.00 postage and handling. Order the book now and it will be sent to you this fall.

With over 40 photographs of dance and 150 pages detailing sacred dance developments from 1972 to 1993, this book shares the best insights on sacred dance from the most recent twenty years of Sacred Dance Guild Journal. Published by The Sharing Company, 6226 Bernhard Ave., Richmond, CA 94805.

OTHER BOOKS TO ORDER FROM The Sharing Company, 6226 Bernhard Ave., Richmond, CA 94805

1. *The Gospel According to Dance*, Editors of Dance Magazine, \$30.00 plus \$3.00 postage and handling
2. *The Bible in Dance*, Edited by Giora Manor, \$20.00 plus \$3.00 postage and handling
3. *Miss Ruth: The "More Living Life" of Ruth St. Denis* by Walter Terry, \$8.95 plus \$3.00 postage and handling
4. *Once Upon a Miracle* by Moynahan, \$12.95 plus \$3.00 postage and handling

VIDEOS TO ORDER FROM The Sharing Company, 6226 Bernhard Ave., Richmond, CA 94805

1. *Dancing Christmas Carols* with Doug Adams, produced by Anne Sigler, \$19.95, \$3.50 shipping and handling. In a work-

shop setting, Doug Adams teaches simple dances for people of all ages and abilities.

2. *Oh, Margaret!*, a video by C. Bunny Oliver, \$19.95 plus \$3.50 shipping and handling. A glimpse at the life and work of Margaret Taylor Doane. This video shows Margaret leading people in many different dances to involve everyone. It also includes Margaret sharing insights about the development of sacred dance.
3. *Body and Soul* by Cynthia Winton-Henry and Phil Porter, \$12.95 plus \$2.00 shipping, published by Wing It!, 669A 24th Street, Oakland, Ca 94612. Excursions into the Realm of Physicality and Spirituality.
4. *Luke Alive, On the Mark, Acting on the Gospel*, musicals for large and small productions and Classroom Bible Study. Write Stockholm Press, P.O. Box 1092, Nore Dame, IN 46556 for information.

CHAPTER NEWS

LAKESHORE CHAPTER

June 19, 1993 the Lakeshore Chapter of the Sacred Dance Guild presented a concert at St. Mary's Center for the Arts.

July 22-25 Jerusalem Worship Dance Ministries hosted "Restoration of Worship Through the Arts", at the Holiday Inn, Glen Ellyn.

Outbounds Performance Company, Karen Day Jonas, Jane Siarny and Leo Keegan, led a retreat March 13, First Unitarian Church in Chicago. March 28 Outbounds presented "Adagio for Strings" as a benefit for persons with AIDS.

Maggie Kast and Company performed March 5 and April 15 and presented "Women at the Well." Bro. Joseph Kilikeveic did "With Yesua of the Desert" March 13 and 20.

March 5 at the St. Thomas Apostle Church, Chicago, Maggie Kast worked with two companies to make a site-specific dance work for the church's spring Festival of Organ and Dance. The music was by Jehan Alain and the organist was Thomas Weisflog. Ms. Kast exploited all the architectural features of the landmark church and saturated the space with movement.

The Fourth Annual Doris Humphrey Workshop was held at the White Inn, in Oak Park August 1-7 led by Ernestine Stodelle.

Maggie Kast led improvisation workshops last fall and did a concert at St. Thomas Church, Hyde Park in March. She collaborated with Leigh Richey in Garrett Seminary's Spring Workshop in the Arts.

SOUTHERN CALIFORNIA CHAPTER

A Sacred Dance Workshop, a Time to Dance, a Time to Share was held on September 18 at the 1st Baptist Westchester Church in Los Angeles.

Several workshops were held during the summer: July 5-11 at St. Andrew's Abbey, Valyermo; July 18-23 Women Connecting, La Casa de Maria, Santa Barbara; and August 22-27 The Inner Art of Being, La Casa de Maria, Santa Barbara.

Southern California held workshops in October (Dancing Creation and Life led by Carolyn Deitering), December (Dance: Celebrate

Christmas led by Jeannine Bunyan), February (Day of Dance - Evening of Praise, a concert; leadership Kathy Villaloos and Rosemarie Kelly), March (Dance: Celebrate Congregations: Leadership by Yvonne Angel, Jeannine Bunyan, Serene Johnson, Eileen Smith and others who taught material from their own churches) and April (Dance: the Visual Voice of God IV with performers from as far north as Morro Bay to South, San Diego).

NORTHERN CALIFORNIA

Joann Weeks reports: Hope Lutheran Church, Fresno held a fall festival including "Ordered Steps," led by Gwen Smith. Deby Hergenraderer's ministry, "Breaking the Barriers," presented dances by people with disabilities. Cynthia Winton-Henry and Phil Porter led workshops in December and January. April 24, Fresno, a Special Festival Performance and Workshop was held at the Church of Living Water with leader Margaret Taylor Doane and Peculiar People Clowning and Ordered Steps.

At their Bodyspirit, Judith Reichsman Preble led community dancing, Karen Attix led improvisational dance poems, and Kevin Yell created the evening worship. Joann Weeks danced on Good Friday for the veiling of the cross.

EASTERN PENNSYLVANIA CHAPTER

Reports a Sharing Workshop on May 1 at St. Paul's Lutheran Church in Newark, Del. April 17, Fairless Hills, Kay Troxell and Dana Schlegel were part of the staff for "Arts in the Ministry." Included was: "What Should we Dance?" "Moving with the Heart of God," clowning, story telling and non-verbal communication.

During the summer Mary Jane Wolbers coordinated "Kirkridge Revisited" a weekend retreat on a Pocono mountain top. Sessions were led by Mary Jane, Kay Troxell, Karen Clemente, Rev. Fr. Edmond Copping and Jane Fuller.

POTOMAC CHAPTER

Sally Moravitz led a liturgical dance workshop

for several Methodist Churches in January. Dance in the Spirit presented "He Never Said a Mumbling Word," on Passion Sunday at Galilee UMC and other Easter pieces for vigil at St. Augustine's Church. The Mt. Vernon Sacred Dancers (Jocelle Nordwall) with paper bags, moved to a reading of a prayer of confession on Human Relations/MLK Jr. Sunday. After speaking of barriers, prejudice, blenders and walls, the dancers tore off their hoods as the prayer spoke of repentance and becoming brothers and sisters, crumpled them up and smashed them into a trash can, rejoicing with a final Amen. Jocelle danced "On Eagles Wings" at a funeral for the mother of one of the church's members.

COLUMBIA-WILLAMETTE CHAPTER

This chapter held their annual Carol Dancing and Sacred Circle Dances: Dances of Joy and Peace led by Val Hammond. Power and Praise Dance Company with B. J. Bateman, Artistic Director, presented "They have Threatened us With Resurrection" at Beaverton, "Exultate Justi" on Palm Sunday at Tigard Methodist Church, and selections from "Godspell" at Lake Oswego United Methodist Church. The Queen of Heaven Gnostic Church incorporates round dance in its services and the Gnostic Dance Group did "Round Dance of the Cross" at the Friends Meeting House April 9 in Portland.

ROCKY MOUNTAIN CHAPTER

"Rise Up Dancing" with Paul Fiorino and Cindy Huffaker as leaders was held on March 13. Their December event was "Angels Dancing through Advent."

OHIO CHAPTER

A workshop "Imagine That! Movement in Christian Education" was held in March, led by Rev. Nancy Roth. On April 4 "Women of the Word" was interpreted by the Hosanna Dancers along with presentations in story and art.

SACRED DANCE ACTIVITIES

ALABAMA

Alabama held a Day of Dance and Worship III on Sept. 11 at John Carroll High School, Birmingham. On April 24 at Huntsville National Dance Week was held with a Circle of Dances and a Pot Luck. Leaders: Ann Penick, Joann Flanigan, Vickie Gajewski and La Donna Houston.

The *Birmingham News*, on May 29, 1993 reported that the following are listed as church dance groups: Shenikah Glory, Melanie Clark, dir.; Hallel Dance Ministry, Rita Collins-Farmer, dir.; Covenant Life Church, Jerry Robbins, minister of music and arts; The Liturgical Dancers, directors Louise Purdue and Karen Flood; Briarwood Ballet, Barbara Barker, dir.; Praise Dancers, Veronica Lee, dir.; The Liturgical Dance Group, Chrystyn Johnson and Lorena Pearson, dirs.; The Church at Gardendale, Lisa Tumlin, dir.; and Wings of Grace, Annette Newton, director.

DeWayne Davis, art director, More Than Conquerors Faith Church says: "Our only reference to dance traditionally has been the secular dance. And just like your instrumentation for a long time was frowned upon outside of basic piano and organ, the same thing was with dance. People really didn't do research or understand the place dance had in the history of Christianity or God's dealing with his people."

ARIZONA

On May 15 Denise Dovell led "What We Can Learn from Ethnic Dance" for a workshop at St. Mark's Presbyterian Church, Tucson. This workshop included movements from classical Chinese, various North American Native American steps, and West African motifs. Participants explored both the ideology and how the concepts could be adapted in the spiritual journey.

Carolyn Deitering, led a workshop at First Christian Church in Feb., Tucson, including the

Chapter Officers 1993-1994

Southern California

Pres. Virginia Lelleua
Chapman
V.P. Suzanne Horn
Sec. Pamela Tull
Treas. Cynthia Kuzman
Chap. Rep. Jeannine
Bunyan

Northern California
(in state of reactivation)
Chap. Rep. Joann Weeks

Eastern Pennsylvania
Pres. Vivian Nicholl
Rec. Sec. Anita Bondi
Corres. Sec. Ellen Young
Treas. Diana Nuesse
Chap. Rep. Kay Troxell
News. Ed. Karen Clemente

Lakeshore
Pres. Leigh Richey
Sec. Chuck Yopst
Treas. Donna Pries
Chap. Rep. Chuck Yopst
Pub. Dir. Bea Rashid

New York/SW Conn.
Pres. Denise Rampp
Sec. Christine Balsama
Treas. Arlene
Vandermeulen
Chap. Rep. Pat Mitchell

Columbia-Willamette

Chap. Rep. Susan Cole
Pres. Patricia Rickard, SND
Sec. Mary Flowers
Treas. Helen Lesniak
Chap. Rep. Patricia
Rickard, SND

Potomac

Pres. Sally Moravitz
Sec. Sheri Bergen
Treas. Sheri Bergen
Chap. Rep. Jocelle
Nordwall

Rocky Mountain

Pres. Ann Blessin
V.P. Carolyn Lutito
Sec. Jennie Carbonero
Regina Bowman
Treas. Sally Goerner
Chap. Rep. Carla Ficke

Membership, Judy
Rutledge
Workshops, Bridget
Agriopolis

Publicity/Newsletter,
Carla Ficke
Paula Nettleton
Members at Large,
Paul Fiorino
Gerthenia Burns

Godspell "Finale," and Carolyn's "Bell Dance," A community Christian dance company from Phoenix presented "Passacagila of Praise" for the "Seminary for a Day" a conference on Worship and the Arts Feb. 20, Mesa. A solo dance was also presented: "Great Are Your Mercies," a Chinese hymn.

Five sacred dancers from Tucson collaborated on a Christmas Eve Mass dance offering at St. John's Catholic Church. A procession of Mary and the Christ Child, an angel/star, the shepherds, the wise men and Satan mischievously trying to foil the event, were exciting to watch. Michael, the Archangel, fought Satan away while Mary put Jesus in the manger. Dancers included Az. rep., Kathy Ayala, Navab Minirih and Michael Ayala.

ARKANSAS

Arkansas reports Lighthouse Churches, Cedar Lake Christian Assembly and Heritage Methodist Church have either a dance group or incorporate dance in services. Coast Ballet and Co. includes two Christian ballets in repertory. The Christian Dance Fellowship is very active in the state.

CALIFORNIA

"Toward a Cosmic Ecology", the nineteenth Annual Mendocino Woodlands Sufi Camp honoring Universal Interconnectedness was held July 18-25, 1993 at San Rafael.

COLORADO

The Christian Artists held their seminar at Estes Park from August 1-7, 1993.

CONNECTICUT/RHODE ISLAND

Karen Josephson, RD, organized and taught as one of the faculty in the one-day event "Expressions of the Spirit: A Festival of Religion and Art", September, 1992, which attracted 110 and was partially funded by a regional SDG grant. Although this was only a one-day workshop, it was quite impressive.

FLORIDA

Florida followed its January workshop in Orlando with an ABBA Dancers' production of "Light out of Darkness", the Cathedral Series, at the Cathedral Church of St. Luke, directed by RD Marsha Montgomery.

The First United Methodist Church of Ormond Beach presented dance as part of their summer music festival on July 12, 1993. Carolyn Greene choreographed sacred dances in a varied program of drama, music and dance.

GEORGIA

Regional Director Bonnie Parr Philipson, now at a pastorate in eastern Oregon, held two gatherings for SDG to build the SD network.

ILLINOIS

David Colombo, Carbondale, reports that Dances of Universal Peace are held at the Church of the Good Shepherd the first Saturday of each month. A retreat is planned for October at Camp Ondessonk in the Ozarks.

KENTUCKY

The 1993 Kentucky Clown Derby was held on September 10-12 in Louisville, led by educators Steve Long, Mike Sterk, and Danny Taylor.

LOUISIANA

Rosalie Branigan, RD, taught and performed sacred dance under the auspices of The Fellowship of United Methodists in Worship, Music and the Other Arts, Phoenix, The Arts in Religion, state-wide and local church events in various faiths. Her activities covered Ark., Miss., N.C.,

N.H., Mich., Tenn., Ky., Ohio., Fla., Ind., and La.

MASSACHUSETTS

Skyloom danced at Eastham and Somerville during the year. Winchester Unitarian Church created a Fire Dance and Maypole celebration in May. CREDO had many appearances throughout the year and throughout the state, including feminist liturgies, a tenebrae service, retreats and international day.

On Feb. 27 "The Body at Prayer", a workshop sponsored by Weston School of Theology and the Jubilee Center in the auditorium of the Episcopal Divinity School in Cambridge, was led by Carla DeSola and Rev. Robert VerEecke, S.J. of St. Ignatius Church, Chestnut Hill and Boston College. It was "dancing to scripture, music and the urgings of our lives."

MINNESOTA

Danielle Henjum-Smith, RD held two workshops: Nov. 2 "Experiencing the Moving Spirit" in Minneapolis, with Pat Schukert, leader, and April 3, "Ecumenical Dance Gathering" in Rochester, led by Virginia Huffine, Jean Nain Waters, and Danielle Henjum-Smith.

Susan Prin led "Dance: In Him we live and move and have our being," March 20 at a Celebration of Faith and Art sponsored by Diamond Lake Lutheran Church in Mpls. A sacred dance sampler was directed by Paula Arnold and Dorcas Hunter March 21 in St. Paul. It included ancient meditative circle dances and contemplative movement. On April 3 in Rochester, the members of Seraphim III (Virginia Huffine, Dir.) held an Ecumenical Dance Gathering.

MISSOURI

The Sisters of the Most Precious Blood, O'Fallon, presented "Ever Ancient Ever New" celebrating the Gregorian Treasures of the church year in song, dance and liturgical art on June 18 in conjunction with the National Association of Pastoral Musicians Sixteenth Annual Convention.

NEW JERSEY

Carroll Mills led a ballet workshop at a meeting June 12 in New Brunswick and held a meeting and sharing of videos of dances. Lori Nathan, Regional Director, SDG, organized.

NEW MEXICO

Surgite, a Sacred Dance Company with Leslie Salas, soprano, and Ross Sutter, Tenor, held a concert on April 25 in the First Congregational Church, Albuquerque.

NEW YORK

The American Dance Guild held the 1993 conference "Of, By and For the People." The contribution The New Dance Group Project included a historical concert featuring work by Mary Anthony, Jane Dudley, Jean Erdman, Eve Gentry, Hadassah, Sophie Maslow, Donald McKayle, Pearl Primus, Anna Sokolow, and Joyce Trisler.

Omega Peace Arts Centre for Healing and Peacemaking presented: "Cathedral of the Heart: A Journey Through the Labyrinth" on August 6 and 7, 1993, led by Carla DeSola, Barbara Knight, M.S.C. and members of the Omega Peace Arts community, at the Cathedral Church of St. John the Divine.

Dina Mann danced a memorial service for her father, Wolf Younin, on August 29, 1993 at the Redeemer Lutheran Church in Kingston. Mariquita Flores choreographed the dances "Seguerias" and two Sephardic dances. Her father was a folklorist and linguist.

NORTH CAROLINA, SOUTH CAROLINA, TENNESSEE (TENNELINA)

Tennelina reports a clown workshop by RD Diane Tucker in April in Rutherfordton. In Chapel Hill Gretchen Carroll taught "Joy" movements to the Lord's Prayer. Bill Coolidge and his wife led retreats incorporating movement, and danced Easter Eve and Pentecost in Pittsboro. Jane Welford directed "Moving Liturgy" in dancing parables, psalms, prayers, and hymns. Jane Fields and group danced "The House of Peace" at membership Sunday, Raleigh Mennonite Church. Donna Mara Hardy of Tennessee did "My Tribute" for Shiloh Presbyterian Church in February and taught the Lord's Prayer to children at Rogers Memorial church. JoAnn Higgenbotham did dances for the passion play at Cleveland Church of God in Tenn. Martha Fairbank joined JoAn Huff, of New York, in dancing at the Congregational Church in Durham. They did Kay Troxell's "Come Holy Spirit." Diane Tucker performed the St. Matthew Passion in Chicago in June.

PENNSYLVANIA

Notes from Mary Jane Wolbers: Music Portfolio carries an article "Dance, Then, Wherever You May Be: The Power of Sacred Dance" by Mary Jane Wilkie, in which the Sacred Dance Guild is mentioned as a resource.

Maxine DeBruyn, MI, a past-president of SDG, and member of the Advisory Board, was a presenter for the National Dance Association at ASHPERD's National Convention, Washington, D.C., March 26, 1993. A total of 47 dance sessions plus the Dance Gala performance, were held during the five-day conference. Mary Jane Wolbers and Vivian Nicholl attended from PA.

World Dance Alliance (for those members who were in Hong Kong in 1990) had its first meeting in New York City on June 9-10, called the "Meeting of the Americas." This meeting was held at the New York Public Library for the Performing Arts at Lincoln Center.

From Strasburg, Sight and Sound Entertainment Centre reports it is the largest full-time Christian Arts Centre.

VIRGINIA

"Dance, a Language for Worship and Evangelism" a Christian Dance Conference sponsored by Tabernacle and Jerusalem Worship Dance was held at the Founder's Inn and Conference Center on June 2-6, 1993 in Virginia Beach with Host Randall Bane and Conference Director, Mikhael Murnane.

Courtney Tierney, a new member from Virginia Beach, held a Liturgical Workshop at Walker Chapel, United Methodist Church, Arlington on Sunday August 22 from noon until 5 p.m.

EASTERN CANADA

Anna Douthwright has exposed many people to the beauty, inspiration and depth of sacred dance through "Gwinna," a Young Woman's Journey of Transformation by Barbara Helen Berger told in music, story telling and dance. It was danced on May 1 at St. Paul's Cathedral, London, Ont. by a group of children. During the spring Anna led classes "Dance is Journey" and "Symbols and Gestures at Worship during the Lenten and Easter Seasons" at Christ Church and St. Patrick's Church, respectively.

MEMOS FROM THE MINUTES

Sacred Dance Guild Executive Board Meeting, PSR, Berkeley, California, Sunday, July 25, 1993

Members Present: Pam Bittner Gwozdz, Virginia Huffine, Carla Kramer, Annie Zahradnik, Ted Webster, Barbara Eppich, OSU, Joann Flanigan, Ann Blessin, Sybille Volz, Joan Sparrow

The meeting was called to order by the President, Pam Bittner Gwozdz at 10:30 a.m.

The minutes were read with corrections and approved. M/Virginia Huffine. S/Carla Kramer. Passed.

Housekeeping:

Future Meeting Dates: The next Executive Board meeting will be determined by Ann Blessin and the new Board when they return to Denver.

EXECUTIVE BOARD REPORTS:

Treasurer's Report:

The Super Interest Checking Account (Rate 1.050%) at the First Nationwide Bank in Cleveland, Ohio as of July, 1993 is \$13,323.16. Accounting Documents prepared by Sharon Miller, Bookkeeper for the Sacred Dance Guild for the fiscal year ending June 30, 1993 are available for any member's information.

Memorial Endowment Fund is now at \$7202.29 including the interest. Interest for Scholarships this year is \$230.00. Rates of interest have been quite low in the past 3 years, therefore no scholarships were given out this year for Festival '93. Scholarships from Memorial Funds interest over the past 12 years were not given every year. Interest last year was \$303.67 and the board gave \$800.00 in scholarships.

Life Membership: Due to the fact that we did not have to give \$3500.00 Seed Money to PSR for Festival '93 and that we did not grant \$800.00 for scholarships for the Festival, we were able to place the Life Membership funds into a separate CD. It is \$3,333.85. If you wish more information on Life Memberships please ask Carla Kramer, Membership Director.

Sharon Miller's assistance as SDG Bookkeeper has been invaluable to me over the past three years.

Chapter Rebate Checks will be mailed in

October. All accounts will be closed and sent along with pertinent SDG Treasurer information to the new Treasurer in Colorado with all my love.

Corresponding Secretary:

All correspondence is up to date. Annie Zahradnik requested clarification on how many Directories she needed to have printed prior to the new Directory being printed in the Winter *Journal*.

Resource Director: No report was given.

Vice President:

Ann Blessin reported that the new Board is set and ready to go.

President:

Pam Bittner Gwozdz is working on the files to pass on to Ann Blessin. Regular correspondence occurred with Cynthia Winton-Henry concerning Festival '93. Pam is working on all the loose ends as she finishes her term of office as President. She printed and mailed the ballot. A special note of thanks goes to Kathy Huey for her assistance in this project. Pam also renewed the Guild insurance for 1993-1994.

Program Director:

Pam Bittner Gwozdz has assumed the responsibilities of Program Director. In this capacity she receives information concerning SDG workshops from Regions and Chapters. She sends copies of the Insurance policy when it is requested by Regions and Chapters who are sponsoring events.

Journal Editor:

Toni' Intravaia sent a report of Journal expenses for the past year.

Membership Director:

Since the April '93 Board meeting, 28 new members have been processed and 7 former members. There are currently 665 members in the Guild. As of July 23, 1993, 202 members have not renewed and will be dropped from the membership file on October 1, 1993, should they choose not to renew before that date. Final copies of the new Chapter Charter Certificate are available. The printing was done very inexpensively since there were some problems with a previous order and the printer absorbed some of the cost of this project. 50 copies of the Charter on good bond paper

cost only \$2.35, which included typesetting, organization and logo.

A decision will be made by the new board to determine if new membership cards ought to be replenished since the supply is low. I need to know if the new cards ought to exhibit our logo or if they are to match the old ones. A complete listing of Chapters and Regions has been prepared and will be given to JoAn Huff.

Director of Regions and Chapters:

JoAn Huff reported that 14 out of 31 Regional Directors and 7 out of 8 Chapters have sent in their annual reports. She has been in contact with Joann Flanigan and Kay Troxell concerning a boundary change with the Eastern PA Chapter. The latter, together with Delaware and Southern New Jersey, would become the Constitution Chapter. She is proposing that New York and Southwest Connecticut accept northern New Jersey into their Chapter. She feels that Northern CA is actively establishing itself and therefore the organizational meeting scheduled at Festival '93 can be cancelled.

Publicity Director: No report was given.

Archivist:

Sybille Volz gave Mary Johnson's report. Priscilla Richardson, Mary Johnson and Sybille Volz have tentatively found a place for our archives—the Petersborough Historical Society and Museum. A letter of recommendation from this committee stated the excellent qualities of this institution. The committee will continue to work out all of the details and keep the Board advised of their work. Sybille Volz presented Sr. Barbara Eppich, OSU with the "orange folder"—copies of the original papers concerning the incorporation of the Guild. The Board had been looking for these documents for the last three years.

The meeting recessed at 12:20 p.m. M/Carla Kramer. S/Annie Zahradnik. Passed.

OTHER REPORTS

Bookkeeper:

Sharon Miller continues to keep in contact with Pam Bittner Gwozdz, Kathryn Mihelick and Sr. Barbara Eppich, OSU, regarding the financial status of the Guild.

Bibliography: No report was given.

Festival '93:

Cynthia Winton-Henry. We're here!

Nominating Committee:

Dana Schlegel reported that all correspondence concerning nominations was finished and the ballot was mailed to Pam Bittner Gwozdz. Six out of nine Directors-at-Large helped with recruiting Regional Directors. Dana publicly apologizes to Iowa Regional Director, Mary Ellen Lewis, and Arkansas-Mississippi Regional Director, Alissa Malley, for accidentally omitting them from the ballot. These names will be included as write-ins.

Festival '94:

Ted Webster reported that he has a strong committee who's working hard on scheduling and faculty for Festival '94—July 5-10, 1994. The site, Endicott College, has yet to be confirmed. The theme is, "Dance Lightly on the Edges of Time." Fliers will be given at the banquet.

The meeting reconvened at 2:30 p.m.

OLD BUSINESS

A motion was made that new brochures be printed reflecting the new membership fees and the names of the new National Board. Pam Bittner Gwozdz, Ann Blessin, and Sr. Barbara Eppich, OSU will choose the paper stock to be used and decide upon the number to be printed. M/Annie Zahradnik. S/Sr. Barbara Eppich, OSU. Passed.

A consensus was reached by the Board that Carla Kramer have 1000 new membership cards printed.

A motion was made that funds be made available to Regional Directors for communication expenses. The amount of \$1.00 per person in each region with an active status will be allocated to the Director beginning October 1, 1993. In order to receive the rebate, all annual reports must be submitted to the National Director of Regions and Chapters and receipts of expenditures must be submitted to the National Treasurer. M/Joann Flannigan. S/Annie Zahradnik. Passed.

A consensus was reached by the Board to drop the additional rebate of \$2.00 for Chapters.

The meeting recessed at 4:05 p.m. M/Joann Flannigan. S/Virginia Huffine. Passed.

The meeting reconvened at 1:00 p.m., Monday, July 26.

NEW BUSINESS

The idea of a "How to Create" section in the Journal was brought to the attention of the Board. This would be a good introduction to the pamphlet project recommended by the Task Force. Pam Bittner Gwozdz will ask Diane Gulian, who volunteered to chair the pamphlet project, to coordinate the "How to Create" section for the Journal.

It was brought to the attention of the Board that there is not a non-member subscription to the Journal. The subscription referred to in the last set of minutes was that of libraries, institutions, and colleges, etc.

A motion was made to have Annie Zahradnik make 30 more copies of the current Directory. M/Carla Kramer. S/Sr. Barbara Eppich, OSU. Passed.

The meeting recessed at 1:30 p.m. M/Carla Kramer. S/Sr. Barbara Eppich, OSU. Passed.

The Board meeting reconvened at 1:55 p.m. on Tuesday, July 27.

The Board is acknowledging that Eastern PA and Delaware have changed the name of their Chapter. It will be known as the Constitution Chapter and will also encompass the southern counties of New Jersey as well as Ocean and Burlington Counties.

Announcements:

Mary Johnson received some correspondence and an article from one of the Chapters using an incorrect form of the Chapter's return address. In order to distinguish the National SDG's P.O. Box from any other Chapter's, the return address needs to read as follows:

Chapter, P.O. Box..., etc.

Our heartfelt sympathy, prayers and love are sent to Vivian Nicholls and Mary Jane Wolbers upon hearing the sudden death of Vivian's husband. A sympathy card was sent to the family from the Board.

The meeting adjourned at 1:30 p.m. M/Carla Kramer. S/Annie Zahradnik. Passed.

Respectfully submitted, Mary Jane Vovk, SND

Sacred Dance Guild Annual Meeting, Pacific School of Religion, Berkeley, California, July 27, 1993

The meeting came to order at 8:20 p.m. President Pam Bittner Gwozdz welcomed participants and thanked them for coming to Festival '93. She introduced Chapter Presidents, Chapter Representatives, Regional Directors, Directors-at-Large and the Advisory Board and thanked them for their hard work within the organization.

The sad news of the death of Vivian Nicholls' husband was announced. Condolences and a donation will be sent to the family on behalf of the SDG. Mary Jane Wolbers's note to the Guild was read by Pam.

Elections:

A quorum was established and ballots were distributed. Pam Bittner Gwozdz apologized for errors and omissions on the ballot and appropriate corrections were made. Sheri Bergen, Virginia Chapman, and Pam Shaw counted the ballots. 201 yes, 2 no, and 5 blank ballots. After the balloting, Pam Bittner Gwozdz introduced the newly elected President, Ann Blessin.

ANNUAL REPORTS

Treasurer's Report:

Barbara Eppich, OSU reported the following: Total assets: \$23,387.44, Festival '94 seed money: \$3500.00, Life membership: \$3333.85, Memorial Endowment: \$7202.29 (Includes interest—\$288.50 and Robert Storer—\$49.64), Operating Fund \$8,577.83.

Since 1981, the SDG has given scholarships every other year. Last year, \$800.00 was awarded even though only \$300.00 in interest was available. The SDG Treasurer asked the Board to call a moratorium on scholarships so that the money could be invested in a separate CD for Life Membership.

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433.

Sharon Miller's assistance as SDG Bookkeeper has been invaluable over the last three years to the work of the Treasurer.

Chapter Rebate Checks will be mailed in October. All accounts will be closed and sent to the new Treasurer in Colorado.

Membership Director:

Carla Kramer reported that there are 665 members currently enrolled in the SDG. Two renewal notices have been sent and all but 202 members have renewed. If renewals are not in by October 1, 1993, members will be removed from SDG membership.

Journal Editor:

Toni' Intravaia encouraged members to send in articles for the Journal publication. A new segment will appear in the Journal called, "How to Create." Diane Gulian will coordinate this part of the Journal project. Please direct all articles for this segment to her.

Festival '94:

Ted Webster and Kathleen Henry will co-chair Festival '94 which will take place at Endicott College in Beverly, MA, from July 5-10, 1994. The theme will be, "Dance Lightly on the Edges of Time."

Announcements:

SDG brochures are available in the Bookstore and also from Joan Sparrow.

Wednesday, July 28, 1993, has been scheduled as a meeting day for Chapters with Virginia Huffine in the dining area.

The meeting for Regions with Joann Flanigan is slated for Wednesday, July 28, in the Mudd Center.

Cynthia Winton-Henry and Debra Weir will meet with the Northern California Chapter members on Wednesday, July 28, 1993.

SDG Bibliographies are available for purchase in the Bookstore.

Pam Bittner Gwozdz thanked the National Board members for their support and hard work during her term of office as President of SDG. Her final words of encouragement to all, "Keep on dancin'" is so characteristic of her own generous, playful spirit. Pam also acknowledged the role of Cynthia Winton-Henry in coordinating Festival '93 at PSR. Cynthia Winton-Henry was grateful to Pam for her support and cooperation.

Festival '93 honored Margaret Taylor Doane. Margaret expressed gratitude for this honor to the entire SDG and to particular members with whom she had worked.

The meeting adjourned at 9:40 p.m. with members from Margaret Taylor Doane's Church leading all in a blessing of thanksgiving.

M/Virginia Chapman. S/Denise Dovell. Passed.

Respectfully submitted, Mary Jane Vovk, SND

Advertise in the Journal

Ad per ONE (1) issue

One-half page \$100.00

One-quarter page 60.00

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1-10 words \$5.00

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LET'S DANCE

WHO? WHERE?!? WHEN?
WHAT ABOUT MUSIC?
WHAT ABOUT CHOREOGRAPHY?
HOW DO I BEGIN? ...HELP!

Some time ago a Sacred Dance Guild task force came up with the idea of putting together the answers to these very questions in pamphlet form. These pamphlets would then be made available for a slight fee. The pamphlet idea is terrific, but your help is needed. I KNOW that many of you can bring your expertise to this project. Isn't the Guild "dedicated to dance as spiritual expressions for:

- Enrichment of personal devotion and prayer;
- Connectedness within the community at worship;
- Acceptance and Expansion of relationships with God and others;
- Disciplined Growth of the whole person: mind, body, and spirit;
- Creative Discoveries within the art form and in its relevance to the other arts in religion?"

Well then, let's do it through this project!

Please take pen, or computer, in hand and put together an article that could be edited into pamphlet form. Please think about the little details that a beginner needs to know. Send your material to the Sacred Dance Guild, Diane Gulian, Pamphlet Coordinator, 3839 Highland, Troy, Michigan, 48083. Your material should not be longer than what can be printed on 1½ sheets of 8½" x 11" paper. Thanks for your help. I hope to hear from you soon! —Diane Gulian

At last!

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A retrospective listing, revised and updated to early 1991. Each citation gives purchase information and a brief annotation.

International content: sources from United States, Canada, England, Australia and New Zealand.

Resources in Sacred Dance is a starting point for students, teachers, clergy, dancers and lay persons who want to know more about dance and movement as it is used in relation to worship. It is a "must" for those not only interested in sacred dance, but also in related fields of study.

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Resources in Sacred Dance: Annotated Bibliography from Christian and Jewish Traditions

Calendar

October 2, 1993 - Expressions of the Spirit: A Festival of Religion and Art". Contact: Karen Josephson, 305 Townsend Avenue, New Haven, Ct 06512.

October 10, 1993 - Surgite, a Sacred Dance Company and Music for Wind Instruments, 3:00 p.m. First Congregational Church, Albuquerque, N.M. Contact: Keri Sutter, St. Thomas of Canterbury Episcopal Church, Albuquerque, N.M. 87106

October 22-24, 1993 - "Dances of Universal Peace" Weekend Retreat with Allaudin Ottinger & Sarmad Bernstein, at Camp Ondessonk, Ozark, IL Contact: David Colombo, 112 S. Springer, Carbondale, Illinois 62901

November 4-6, 1993 - "Ho'ola" (Healing), The eighteenth annual Big Island Liturgy and Arts Conference, Malia Puka O Kalani Church (Mary, Gate of Heaven) featuring Paul Richard, Marty Haugen, Linda Haugen, David Haas, Waldemar Perez, Bobby Fisher, George De Costa, Charlie Silva, Carol Ignacio, Joe and Maryellen Miller and Paul Neves in Hilo, Hawaii. Contact: BILAC '93 Committee, Malia Puka O Kalani Church, 326 Desha Ave, Hilo, Hawaii 96700.

November 4-7, 1993 - "Re-Imagining", a Global Theological Conference by Women - for Women and Men at the Minneapolis Convention Center, led by Carla DeSola. Contact: Twin Cities Metro Church Commission, 12 Franklin #100, Minneapolis, MN 55404.

November 6, 1993 - "Dance: Hold Hands Around the Melting Pot" led by Virginia Leleua-Chapman, Valerie Mohl, Richard & Carol Kocher and Lana Spraker, at Community United Methodist Church, Huntington Beach. Contact: Jeannine M. Bunyan, 9639 Langdon Avenue, Sepulveda, CA 91343.

November 13, 1993 - "Celebrating Diversity", Huntington Beach, CA. A multi-cultural Event-Day Workshop. Contact: Virginia Leleua-Chapman, Phone 714-847-2871.

December 5, 1993 - Surgite Sacred Dance Company and Music for Voice, 3:00 p.m. First Congregational Church, Albuquerque. Contact: Keri Sutter, St. Thomas of Canterbury Episcopal Church, 425 University Boulevard, N.E., Albuquerque, N.M. 87106

January 10-14, 1994 - "Dance and the Living Scripture," a week of dance led by Carla DeSola, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

January 17-24, 1994 - CDFNZ, Inc., Christian Dance and Movement Conference, St. Andrew's College, Papanui, New Zealand. Contact: CDFNZ, Inc., P. O. Box 6, Paraparau, New Zealand.

March 13, 1994 - Surgite, a Sacred Dance Company, and Music for Strings, 3:00 p.m., First Congregational Church, Albuquerque. Contact: Keri Sutter, St. Thomas of Canterbury Episcopal Church, 425 University Boulevard, N.E., Albuquerque, N.M. 87106.

June 20 - July 22, 1994 - "Celebrate the 1995 Doris Humphrey Centennial", the 1994 Dance and Notation Workshop, The Ohio State University, Department of Dance. Contact: Odette Blum, Director, Dance Notation Bureau Extension, Department of Dance, 1813 North High Street, Columbus, OH 43210.

July 5-10, 1994 - "Lightly Dance on the Edges of Time," '94 SDG Festival, Endicott College, Beverly, Massachusetts. Contact: Kathleen Henry, 14 Rockwood Street, Jamaica Plain, MA 02130.

July 25-29, 1994 - "Dancing the Scripture", led by Carla DeSola, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 25-29, 1994 - "Bringing Biblical Humor to Life", dance and mime, with Doug Adams, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 1-5, 1994 - "Dance and Ministry: Local and Global", Doug Adams, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 8-12, 1994 - "The Wisdom of the Body" with Cynthia Winton-Henry and Phil Porter, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

Executive Board Meetings

Fall Meeting: October 15, 1993, Ann Blessin's home, Denver, Colorado

Winter Meeting: February 12, 1994, Ann Blessin's home, Denver, Colorado

Spring Meeting: May 14, 1994, Ann Blessin's home, Denver, Colorado

General Meeting: July 5, 1994, '94 Festival, Endicott College, Beverly, Massachusetts



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